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Long 222

# A Catalogue

OF  
A SELECT PART of the CAPITAL, VALUABLE, and GENUINE  
*Collection of Pictures,*

THE PROPERTY OF  
THE RT. HON. SIR W. HAMILTON, K. B.

Purchased by him with great Taste and at a liberal Expence, from several distinguished Cabinets in this Country, and during Thirty-seven Years' Residence as Minister Plenipotentiary at the Court of Naples.

CONSISTING OF THE WORKS OF THE GREAT AND ADMIRERD MASTERS IN THE ITALIAN, SPANISH, FRENCH, FLEMISH, AND DUTCH SCHOOLS, VIZ.

- |                        |                     |                     |
|------------------------|---------------------|---------------------|
| <i>Leon. da Vinci,</i> | <i>Schiavoni,</i>   | <i>Vernet,</i>      |
| <i>Parmigiano,</i>     | <i>Carracci,</i>    | <i>Rubens,</i>      |
| <i>Polidoro,</i>       | <i>Schidoni,</i>    | <i>V. Dyck,</i>     |
| <i>Garofalo,</i>       | <i>Guido,</i>       | <i>Fordaens,</i>    |
| <i>Titian,</i>         | <i>Cagnacci,</i>    | <i>Teniers,</i>     |
| <i>Giorgione,</i>      | <i>L. Giordano,</i> | <i>Bergbem,</i>     |
| <i>P. Veronese,</i>    | <i>Velasquez,</i>   | <i>V. de Velde,</i> |
| <i>Tintoretto,</i>     | <i>S. Rosa,</i>     | <i>Wouvermans.</i>  |

Particularly a small Portrait, an exquisite Cabinet Picture, by Leon. da Vinci, formerly in the Collection of the Earl of Arundel, and Lady E. Germaine; a Madona and Child, by Parmegiano; and St. Sebastian, a noble Composition, by V. Dyck.

ALSO,

A SMALL, BUT MOST CAPITAL ASSEMBLAGE OF  
*Antique Bustos, Bas-Reliefs, and other Valuable Marbles,*

Particularly a Bust of Nero, in Porphyry; an exquisite Bas-relief of Bacchus, and the Goddess Meta; and an Egyptian Lion in Basalt.

Which will be Sold by Auction,  
BY MR. CHRISTIE,

AT HIS GREAT ROOM, PALL MALL,  
On FRIDAY, MARCH 27th, 1801, and following Day,  
AT TWELVE O'CLOCK.

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N.B: Early in April (together with the remaining Part of the above Collection) will be Sold his truly Valuable Assemblage of Capital and singularly fine Grecian. commonly called *Hetruscan Vases*, and other rare and curious Specimens of Antient Art, which were saved on the Entry of the French into Naples, and escaped the fatal Effects of the Storm by which Part of this unique Collection was lost, on Board the Colossus Man of War. *Sold by private contract to Mr Agp for 5000*

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The former Part of the above Collection may be Viewed Two Days preceding the Sale, when Catalogues may be had; and timely Notice of the Sale and View of the latter will be given.  
(One Shilling, to be returned to Purchasers.)

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## CONDITIONS OF SALE.

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- I. **T**HE highest Bidder to be the Buyer; and if any Dispute arise between Two or more Bidders, the Lot so disputed shall be put up again and re-fold.
- II. No Person to advance less than 1s. Above Five Pounds 2s. 6d. And so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again, and re-fold.
- IV. The Lots to be taken away at the Expence of the Purchasers, within One Day after the Sale.
- V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncleared within the Time aforesaid, shall be re-fold by Public or Private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at this Sale.



# A Catalogue, &c.

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First Day's Sale,

FRIDAY, MARCH the 27th. 1801.

## PICTURES.

- |               |     |   |   |
|---------------|-----|---|---|
| P. Veronese   |     | 1 | A Sketch of a Woman and Girl, in most expressive Grief, with an insensible Maid Servant                   |
| Titian        | —   | 2 | A masterly Outline on Canvas, of a Young Man holding one Shoe, whilst the Shoemaker is taking his Measure |
| Tintoretto    | —   | 3 | The Flagellation of Christ, a true and fine little picture  |
| Mola          | — — | 4 | A Landscape with Figures, and St. Bruno   |
| Ditto         | — — | 5 | A Ditto, with St. Ronaldo   |
| Lud. Carracci | —   | 6 | St. Agatha with a Book, a Boy with a Torch, and an Old Man, a true and good Picture                       |
| Teniers       | —   | 7 | Head of an Old Man, with a torn Hat, in imitation of the Italian School, on Paper, pasted on Canvas       |
| Voltaire      | — — | 8 | A great Eruption of Mount Vesuvius, by Night, in August, 1779   |
| Chardin       | —   | 9 | A Woman and three Children, in the Flemish Style, a very pleasing Picture; and is engraved                |

- |                        |   |    |   |
|------------------------|---|----|---|
| Taddæo Zuccheri        | — | 10 | Adoration of the Magi: This Sketch he gave to his Nephew, F. Zuccheri, who painted from it an Altar-piece in a Church Transtevere at Rome   |
| Guido                  | — | 11 | A Study for the Head of one of the Shepherds, in the great Picture of the Nativity, in the Carthusian Convent, at Naples; which was the last Picture painted by this great Master |
| Polidoro da Caravaggio | — | 12 | A masterly Picture of the Nativity, and a Glory above, saved from the Ruins of a Church at Messina, that was thrown down by the Earthquake in 1783                                |
| Rubens                 | — | 13 | Sketch of an Holy Family, very masterly, on Paper   |
| V. de Velde            | — | 14 | A Sea Piece, on a Pannel  |
| Ditto                  | — | 15 | A Sea Piece   |
| Polembergh             | — | 16 | A Landscape with Ruins, dancing Satyrs, Nymphs and Fauns, in his finest Style, when studying at Rome  |
| P. Brill               | — | 17 | Two Landscapes, companions, the Figures in one by Anibale Carracci  |
| Titian                 | — | 18 | Madona and Child, an early Picture of that Master   |
| X Morone               | — | 19 | The last great Master of the Venetian School, a Man's Head with a Book, and it's companion, a Head of a Young Woman   |
| Tintoretto             | — | 20 | A <i>Pietà</i> , with seven Figures, very masterly  |
| Furino                 | — | 21 | Sophonisba, a Duplicate of the Picture that was in the Collection of Sir Luke Schaub, and supposed to have been painted by Corregio   |

### ELEGANT DRAWINGS,

FRAMED AND GLAZED, &c. &c.

- |                |   |    |   |
|----------------|---|----|---|
| Seidelman's    | — | 22 | A Drawing in Chiaro-Scuro, of two Angels, in the famous Picture of Raphael, at Dresden  |
| Ditto          | — | 23 | Ditto, a Copy of an Old Women, from Denner  |
| Guillaume Baur | — | 24 | The Miracle of the fiery Furnace, with Architecture, and many Figures, in the Style of Callot, in Water Colours. Baur was Painter to Charles V. and in high Esteem: There were several of his small Pictures in the Royal Collection at Paris, and they were ever highly valued |

- Cav. Mengs — 25 A Study for the Christ's Head, in his *Noli me tangere*,  
 which he painted for a College at Oxford  
 Don Tito Luzzi — 26 A View of the Castle of St. Elmo at Naples, taken  
 by this exact Painter from a Window in the British  
 Minister's House at Naples  
 Ducros — 27 A View of the Lake at Celano in Abruzzo; a most  
 capital Painting  
 Ditto — 28 Ditto, its Companion, view of Civitella in Abruzzo  
 Jole — 29 Two Views, Companions, of the Antient Temples  
 of Paestum  
 Romney — 30 A Half Figure of a Lady, with a Dog  
 Gavin Hamilton — 31 The Genii of Poetry and Painting, two half Figures,  
 Companions: these were engraved at Rome  
 Philip Hackert — 32 A View of the English Garden at Caserta, with Part  
 of the great Royal Palace, the Campagna Felice,  
 and Mount Vefuvius and Somma  
 Ditto — — 33 Its Companion, his own Composition

*Superb and Valuable Articles of Antique Sculpture, &c.*

- 34 Two small Vases in Bronze, exactly copied by the famous Luigi at Rome, from  
 the Bronze Vase of Fiamingo, in the Possession of Prince Rezzonico, Senator of  
 Rome  
 35 An Antique Painting of a River God  
 36 A Copy in Marble of the Farnese Hercules, well executed by Pisani, with its  
 Pedestal  
 37 A small Bas-relief in Marble, Part of a Cinerary Urn, on which the Owl, Pea-  
 cock and Goose, are paying their Devotions to the Cock  
 38 A Female Bust, in Mezzo-relievo, Antique, on Marble, called *Rosa Anticha*  
 39 A small Bas-relief, representing a Furious Bull, on a Thyrsus, in Giallo Antico  
 Marble  
 40 A Fragment of a Faun in Marble; it belonged to a Vase of exquisite Grecian  
 sculpture  
 41 A Boy sitting, Antique, in Marble; seems to have been Part of a Groupe: it  
 was found at Taranto  
 42 An antique Bust of a Priestess, with a Veil, in Marble; was found at Pauphilo,  
 near Naples  
 43 A Cinerary Urn, representing the Cista Mystica, in Marble; it was found in  
 an Antient Sepulchre in Puglia

- 44 A Bust of the Laughing Faun, in Bronze, copied from the Antique One in Marble of the Albano Collection at Rome, by the famous Luigi, of Rome
- 45 An Antique Groupe, representing Cupid and Psyche, in Marble
- 46 Head of a Boy, in white Marble, the Top of the Head restored, the rest Antient, and very fine
- 47 An Antique Bust of a Laughing Faun, in Grecian Saline Marble, most excellent Sculpture

### PICTURES.

- |                |   |    |   |
|----------------|---|----|---|
| Calabrese      | — | 48 | The Departure of Hagar, with the Boy, her Son, a most capital Picture of that Master  |
| A. Sacchi      | — | 49 | An unfinished, but very fine, Picture of the Master, the miracle of the True Cross, that raises a Dead Man into Life  |
| Vernet,        | — | 50 | Sketch of a Calm, with Shipping and Fishermen, for the great Picture painted by him for the Rondanini Family at Rome  |
| Ditto          | — | 51 | A Sea Piece, Calm and Fog, a very good Picture of the Master  |
| F. Hals        | — | 52 | A Portrait  |
| Claude Lorrain | — | 53 | A Sea Piece, with Figures and setting Sun: the drawing for this Picture painted for a Roman Family, is in the Collection of the Duke of Devonshire  |
| Rubens         | — | 54 | Portrait of a Woman, in black: this Picture was probably painted soon after his Return from Venice, as the colouring greatly resembles that of Titian.  |
| Palma Giovane  | — | 55 | A Satyr admiring a Sleeping Venus, Cupid presiding, in Chiaro-scuro. This Picture was in the Collection of Prince Pio, at Rome, and was engraved in the Collection of Great Italian Masters, published by Gavin Hamilton, at Rome             |
| L. Giordano    | — | 56 | A Neapolitan playing on the Calascione, or great Guitar. Luca was out of Humour with his Countrymen, and made this hasty Picture as a Satire on them, by putting in the following Emblems, which he thought adapted to them, viz. a Monkey, a |



Parrot, an Ass, and a Ram; that they were, according to the Language of the Country, Imitators, Talkative, Asses, and contented Cuckolds, *Simii, papagalli, cucci, e cornuti buoni.*

- S. Rosa — 57 Democritus contemplating Mortality. Salvator made an etching of this Picture, which came out of the celebrated Collection of the Duke of Laurenzano, for whose Collection he painted it. He painted a large Picture of the same Subject now in the Collection of Sir George Young
- Lodovico Carracci — 58 The Virgin, Jesus and St. Joseph. This capital Picture came out of the Collection of the Prince of Conti, at Paris
- Gavin Hamilton — 59 A sleeping Venus and Cupid, with a Lyre. A Picture well composed, finely drawn, and better than most of that Master
- Luca Giordano — 60 The Virgin Mary in the Clouds, diffusing her Milk over a groupe of Carmelite Friars, and taking them, and their Devotees under the Protection of her mantle
- Ditto — 61 The Virgin Mary in the Clouds, liberating Souls from Purgatory, at the intercession of a Pope, who had been a Carmelite Friar, companion to the former.
- G. Simonelli — 62 An upright Picture by this Master, who was the favorite Scholar of Luca Giordano. The subject, the Virgin handing down from Heaven the Habit of the Carmelite Order of Monks
- G. Simonelli — 63 Companion to the former. The Virgin Mary in the Clouds, with a Ladder or Stairs, communicating from the Convent of the Carmelites to the Virgin's presence

These four Pictures were painted for the Church of the Carmelite Convent at Naples, at the *Salute*, whence they were purchased, and Copies of them are now in the Choir of that Church. By the books of the Convent, Luca received Six Thousand Ducats for the Four Pictures, about £.1200

- P. Brill — 64 A large Landscape, the Figures by A. Carracci
- Giovanni di S. Giovanni 65 A painting in Fresco, on a Tile. When Giovanni was ordered to paint in Fresco, the subject of the Count Ugolino starving in Prison, he is said to have made this Study from a Maid Servant in his Family, recovering from a long Sickness, in order to introduce it as one of the Ugolino Family perishing from hunger: nothing can be more masterly or expressive than this Study
- Guido — 66 Portrait of an Architect, in Fresco, on a Tile
- Ditto — 67 Portrait of a Boy that carried the Mortar to prepare the Coating of a Room for Painting in Fresco: It was customary for the Plaisterer to bring a Tile prepared with Stucco for the Painter to try his Colours, which the Plaisterer deemed his Perquisite. These Tiles were probably of that Description
- Giorgione — 68 A noble and finely-coloured Portrait of the Fifth Duke of Piombino: It was bought by Gavin Hamilton from that Family, at Rome. On Pannel
- Anibale Carracci — 69 His own Head; a fine Picture, from the Collection of the Duke of Noia, at Naples
- Raphael — 70 A most curious Picture on a Gold Ground (in the Style of Giotto) of the Virgin sitting with Jesus on her Lap, accompanied by three Male and three Female Saints; in the upper Part is God the Father, and Jesus crucified, and the Three Maries in Grief. This excellent little Picture is much like Raphael in his first Manner
- Leonardo da Vinci — 71 Six Cartoons for the Heads introduced in his famous Last Supper, at Milan: They came out of a celebrated Palace at Rome, and are undoubtedly Original, and very masterly
- Schiavoni — 72 A Landscape and Figures, representing the different Stages of Life: This Picture is like Titian, and most extraordinary for its Force of Colouring: It was once in the Collection of Sir Luke Schaub, and no Picture could stand near it

- S. Rosa — 73 A Sea Storm in the Bay of Salerno, and representing the Coast of Amalphi; a most masterly and spirited Picture, from the Barberini Palace, at Rome
- Ditto — 74 A Land Storm, by the same Master, but pieced, in order to make it the Companion to the former: It was a much finer Picture in its original State.
- Jacques Jordaens — 75 A Peasant's Feast, or Twelfth Night—" *Le Roi boit,*" a most excellent Picture, the Colouring equal to the best of Rubens's Pictures

End of the First Day's Sale.

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 Second Day's Sale,

SATURDAY, MARCH the 28th, 1801.

## PICTURES.

W. V. de Velde	—	1	A Sea Piece with Shipping
P. Veronese	—	2	A Madona and Child, with many Saints
Polidore Caravagio	—	3	A Monte Calvario, or Christ bearing the Cross.— This Picture was from Messina
A. Sacchi	—	4	St. Jerome
		5	The Nativity, a small Picture on Alabaster
Agostino Carracci	—	6	His own Portrait, in white
Mola	—	7	St. Jerome, with an Angel and Trumpet in the Clouds, and Landscape in the back Ground
Lanfranco	—	8	Sketch of an Old Man's Head, very Masterly
Cuyp	—	9	A Landscape with Cattle and Figures
A. V. de Velde	—	10	A Landscape with Figures and Horses
D. Teniers	—	11	A Woman leading Home her Drunken Husband, and another Figure: this Picture was probably Painted for the Tapestry Manufactory at Brussels, where it was Bought
Tintoretto	—	12	Pontius Pilate acquitting Christ, a Sketch for his great Picture painted on the Doge's Staircase, at Venice
Rosalba and Marco Ricci		13	The Top of a Snuff Box, in Water Colours
Cooper	—	14	Portrait in Water Colours, of Oliver Cromwell
Jean Miel	—	15	His own Portrait, Miniature, painted in Oil, on Copper
Guercino	—	16	His own Portrait, Miniature, painted in Oil, excellen <sup>t</sup>
Borgognone	—	17	Two small Pictures of Soldiers, on Horseback, most excellent

- Gobbo Carracci — 18 A charming Landscape, with the Ruins of the Temple of Fortune
- Rubens — 19 A Sketch on Pannel, the Conversion of St. Paul, spirited

*CAPITAL DRAWINGS, &c.*

- Guercino — 20 Two most capital Drawings, representing the Prodigal Son, first in his Pride, and then with the Hogs, in his Poverty and Misery
- Cipriani — 21 His three Drawings of the Barberini, or Duke of Portland's Vase, from which Bartolozzi made his Engravings of the same size
- Ducroz — 22 The Arch of Titus, at Rome, one of the best Performances of this great Master
- Don. Tito Luzzi — 23 A most exquisite finished Drawing in Water Colours, taken by this great Master from Paufilipo, and giving an exact View of Naples, and its Bay; with the Eruption of Mount Vesuvius, by Moonlight, exactly as it appeared in the Year 1796. Don Tito lived several Years at Paufilipo, where he had the best opportunity of Studying this beautiful View, which he saw constantly from his own Window
- 102 Don Tito Luzzi — 24 An exact View of the Bay of Naples, and the Mountain of Paufilipo, as it appears from a Bow Window in the British Minister's House at Naples
- 40 Ducroz — — 25 View of the Sybil's Temple, at Tivoli
- 40 Ditto — — 26 Ditto the Cascatelli of Tivoli
- 19 1/2 Jole — — 27 The inside of St. Peter's Church, with many Figures. Jole was the favourite Scholar of Paolo Panini, and was first Painter to his Sicilian Majesty
- 31 Mad:le Brun. — 28 Head of a Sybil painted by herself, from the large Picture which she calls her Masterpiece, and which Travels with her
- 25 Fabris — — 29 A Night Scene with the Suppers at Paufilipo, in Summer by Moonlight
- 36 Ditto — — 30 The Fête of the Madona del Arco, near Naples. These two Pictures were esteemed to be the best ever painted by that Master

- 30 Angelica Kauffman 31 A Muse with a Mask in her Hand, three quarters.  
This Picture is full of grace, and very harmoniously  
Coloured

*Superb and Valuable Articles of Antique Sculpture.*

- 6 32 A Marble Bust of a Young Man, the Nose modern  
6 1/2 33 A Bas Relief of Leda  
14 34 An Oriental Alabaster Cinerary Urn  
4 1/2 35 A Ditto  
Beffa? 51 1/2 36 A Prefericulum of Oriental Alabaster, of an elegant Form. These three last  
Articles were found together in an Antient Sepulchre between the Town of  
Polisthene, and the City of Lecce in Puglia  
25. 37 A small Bas Relief representing Two Satyrs in Marble, of the first Grecian  
Sculpture  
10 1/2 38 An Antique Bust of Caligula, in Bronze, purchased from the Collection of  
Prince Cassano d'Arragona, at Naples  
20 1/5 39 A small Antique Bust of Basalt and Rose Antique. It is a Portrait, and resembles  
the Bust of Cicero. It was found at Rome  
Hope 101 40 A beautiful Bust of Marble, of excellent Grecian Sculpture: It belonged to  
Cicero, and was dug up from the Ruins of his Villa of Formia, near Gaëta  
20 1/2 41 A charming Figure of Isis, in white Marble, with the Lotus in her right Hand,  
her Hair in Ringlets over her Shoulders; the Sculpture is in the antient Greek  
Style. It was dug up near the City of Capua  
12 5/5 42 A Figure in white Marble, representing Bacchus, or a Priest of Bacchus. It is  
the Companion of the former, is Antique, and in the same Style of Sculpture  
—it was found at Rome  
41 43 A Bas-relief, in white Marble, representing Bacchus and the Goddess Meta.  
It was found at St: Maria di Capua, the Spot on which antient Capua stood.  
This is certainly one of the most pleasing Antient and well preserved Bas-reliefs  
that has been snatched from all-devouring Time  
55 44 An Ægyptian Antique Lion in Basalt, found in the Ruins of Augustus's House  
in Caprea  
85 45 An Antique Head of Nero, in Porphyry, the Bust added at Rome, in Bronze  
Gilt, by Luigi, after the Antique. This celebrated Bust was found at Naples,  
and was in the Possession of the Prince Cassano d'Arragona.

## PICTURES.

- |     |                 |   |    |  |
|-----|-----------------|---|----|--|
| 6   | L. Giordano     | — | 46 | St. Francis, in Extacy   |
| 38  | Zuccarelli      | — | 47 | A Pair of Landscapes and Figures, in his old Italian Style   |
| 5/2 | Morcalese       | — | 48 | St. Francis, three quarters. Morcalese was a very celebrated Sicilian Painter, whose Works are little known out of Sicily  |
| 5   | Dobson          | — | 49 | Portrait of Prince Rupert, with a proof of his first Mezzotinto in his Hand, after Rembrandt. This is a noble Portrait, and Dobson justly acquired the Title of the English V. Dyck                              |
| 125 | Sir J. Reynolds | — | 50 | His Original Baccanté, painted on Pannel. This Picture has for many Years met with the universal approbation of the Dilettanti in Italy, and was Engraved before it went Abroad                                  |
| 32  | D. Teniers      | — | 51 | A Landscape with Six Ducks, on Board, a charming little Picture, from the Collection of Prince Sacchi, at Naples   |
| 27  | P. Wouvermans   | — | 52 | A fine Battle Piece  |
| 52  | Rubens          | — | 53 | A Sketch on Pannel, the Portrait of one of his Wives, the same that is painted at full length in a Picture belonging to the Earl of Bute. This charming Sketch was once in the Collection of Sir Joshua Reynolds |
| 65  | David Teniers   | — | 54 | A Landscape with a View of Antwerp, in the distance, a Shepherd, Shepherdess and Cattle; painted with great Spirit, on pannel  |
| 190 | Berghem         | — | 55 | One of his finest Pictures, with Figures and Cattle, painted at Rome; and the View taken from a Spot out of the Porto Pio, where there is a Hermitage, and the Ruins of an Antient Aqueduct                      |
| 49  | Rembrandt       | — | 56 | His Mother with the Bible on her Knee, a clear light picture, it came from a celebrated Collection, at Paris   |
| 29  | V. Dyck         | — | 57 | A Sketch on Pannel, for his large Picture of the Crucifixion, at Antwerp, and certainly a more Masterly Performance does not exist. It was Forty Years ago in the Collection of Sir Joshua Reynolds              |

33  
39

Murillo — 58 The Infant Christ with a Cross in his Left Hand :  
This is a charming and most masterly picture  
Diego Velasquez — 59 Portrait of a Moorish Slave, that was in his Service,  
and became a great Painter : This masterly Portrait  
came from the celebrated Baranello Collection at  
Naples

140

Van Dyck — 60 The Martyrdom of St. Sebastian, shot to Death with  
Arrows, and two Angels grieving, and assisting  
him. This is, perhaps, one of the best historical  
Pictures he ever painted ; the Drawing is excellent,  
and the back Ground is managed with wonderful  
Art : it was probably painted soon after his Return  
from Venice, when his mind was full of the ideas  
of the Venetian and Lombard Schools

50

Solimena — 61 A Sleeping Girl, two Cupids flying over, and drawing  
up a Curtain, in order to let her feel the Influence  
of the Flame on the Altar of Love, of which she  
appeared to be already sensible. This has always  
been esteemed one of the most agreeable Pictures of  
that Master, who amassed by his Profession at Na-  
ples an immense Fortune

28

Andrea Vaccari — 62 St. Francis, Half Figure, with a Skull and Book. This  
Picture is finely drawn, and excellent in the Co-  
louring. Andrea was one of the best of the Neapo-  
litan School ; but unfortunately for him, his Merit  
was not properly noticed during his Life-Time.  
This Picture passed in a good Collection at Naples  
for a Guido, but his Monogram or Mark is on  
it

35

Guido — 63 David with the Head of Goliath, Half Length—an  
excellent Picture, and was bought at Bologna from  
a celebrated collection

28\*

Giacomo Bassano — 64 Descent from the Cross. A repeated Picture, but  
one of the finest Colouring of that Master : It came  
from the Laurenzano Collection at Naples

41

Guido Cagnacci — 65 Lucretia—a most capital Picture from the Baranello  
Collection at Naples



Los Angeles News, 1939

? Goodwood

60

Titian —

66. A Portrait of a Man, of the Barbarini Family, the Bees, the Arms of the Family, on his Sword. This well preserved and capital Portrait came from Spain to Naples

145

Guido —

67 Cupid and Psyche—in his dark Manner, in Imitation of Caravaggio. This excellent Picture was in the Collection of the Prince Carignan at Turin, of the Prince of Conti at Paris

19

Leonardo da Vinci —

68 So called when in the Baranello Collection. A very well finished (unknown) Portrait, full of Expression, and painted much in the Style of Parmegiano

27

Guido —

69 La Madonna del Rosario with the Infant Jesus in the Clouds, and S. Lorenzo, S. Domenico, S. Francesco, and three female Saints at bottom; painted on Copper. This fine little Picture came from a Family at Bologna for whom it was painted

18

Schidoni —

70 The Virgin with infant Christ, St. John and St. Joseph on Panel, a true and fine Picture of the Master

61

Benvenuto Garofalo —

71 A Holy Family in a Landscape. This is a charming and well preserved Picture of the Master. It came from the Duke of Coscia's Collection at Naples, and was by the Pope presented to Cardinal Coscia, his Prime Minister

43

Schidoni —

72 The Virgin and St. Joseph teaching Christ to read; on Silver. A charming Picture, out of the Prince Francavilla's Collection at Naples

54

Raphael —

73 A small Picture representing the Coronation of Charles the Sixth, as it is painted by Raphael's Scholars in the last Room of the Vatican. There is every Reason to believe this to be original: others painted on Canvas in the same Manner by Raphael in the other Rooms of the Vatican have been seen at Rome, particularly a very fine one that was in the Possession of Mr. Jenkins, representing St. Peter in Prison

39

Parmigiano —

74 The Madona and Bambino; a most capital Picture of the Master; it came to Naples from a celebrated Collection at Madrid

1300.

Leonardo da Vinci — 75

A Laughing Boy with a Plaything in his Hand. Nothing surely can exceed the masterly execution of this Picture; it has the Correctness of Raphael's Drawing, and the Grace and Softness of Corregio's Pencil.

*Backyard*

There are two Drawings after the same Boy in the Drawing-book of Leonardo, in the Ambrosian Library at Milan.

This Picture was in the Arundell Collection, inherited by Lady Betty Germaine, who left it in her Will to the present Proprietor

FINIS.

1300



